DOCUMENT RESUME

ED 390 749 SO 025 604

TITLE	The Child: Concepts of Self. A Resource Kit.
INSTITUTION	J.B. Speed Art Museum, Louisville, KY.
SPONS AGENCY	Gheens Foundation, Inc., Louisville, KY.
PUB DATE	91
NOTE	24p.; For other resource kits, see SO 025 599-603.
AVAILABLE FROM	J. B. Speed Art Museum, P.O. Box 2600, Louisville, KY 40201-2650 ($25 per packet/$28 if mailed; slides are also available).
PUB TYPE	Audiovisual/Non-Print Materials (100) -- Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Art; Art Education; Artists; Child Behavior; Child Development; Childhood Attitudes; *Children; Elementary Secondary Education; Instructional Materials; Parent Child Relationship; Play; *Questioning Techniques; *Self Concept; Self Control; Social Behavior; *Social Cognition; Toys; Visual Arts
IDENTIFIERS	J B Speed Art Museum KY; Kentucky (Louisville)

ABSTRACT

This resource kit endeavors to help educators focus on particular aspects of the development of a child's self-concept by using selected artworks from the J. B. Speed Art Museum (Kentucky) collection as a starting point for discussion and examination of child development. Young people will explore the experiences that will affect future choices and attitudes by looking objectively at relationships, examining the function of play and work, and reflecting on the expectations of others. The kit contains 12 slides, a teacher's manual, and an evaluation sheet. Topics examined through the slides are: (1) "About Early Childhood" (The Child); (2) "About Children at Play" (The Sutherland Children); (3) "About Siblings" (Madam Dubocq and Her Four Children); (4) "About Relationships with Parents" (The Prodigal Son); (5) "About 'Like Father, Like Son'" (The Young Sculptor); (6) "About the Education of Young Women" (Education of the Virgin); (7) "About Children at Work" (Newsboy); (8) "About Adult Expectations" (Twin Figures); (9) "About the Waiting Child" (At the Falcon Inn, Waiting for the Ferry); and (10) "About The Lifelong Influence of Childhood" (Reclining Figure: Angles). The manual includes a "Preface"; "Questioning Strategies"; a "Resource Sheet" for each image providing background information and offering sample questions for initiating classroom discussion; a "Glossary"; a "List of Slides"; and a 10-item "Bibliography." (MM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 390 749

THE J.B. SPEED ART MUSEUM

THE CHILD: CONCEPTS OF SELF

A RESOURCE KIT

SO 025 604

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL IN **OTHER THAN PAPER COPY** HAS BEEN GRANTED BY

Cynthia Moore

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)"

Financial sponsorship for this project was provided by The Gheens Foundation, Inc. Louisville, Kentucky. Content reflects the joint efforts of the staff of the JB Speed Art Museum; The Curriculum Resource Center, JCPS Gheens Professional Development Academy; Jefferson County Public School Teachers and JCPS Curriculum and Instruction Staff.

© 1991

BEST COPY AVAILABLE

RESOURCE KIT EVALUATION SHEET

Name of Resource Kit: _____

Grade Level (4th, 12th, etc.): _____

Subject or Curriculum Unit: _____
(Ex. Social Studies, French Revolution)

Class Level (AP, Resource, Self-Contained): _____

Please answer any or all of the questions below:

Where did you obtain this resource? (check one)
____ JCPS Curriculum Resource Center
____ A fellow educator
____ The JBSpeed Art Museum
____ School library

How many slides did you use from this kit? ____ Which slides created the greatest depth of classroom discussion by the students?

_____

_____

How was tne artwork integrated into your classroom presentation? What otner suggestions do you have for creative uses of this kit?

_____

_____

_____

_____

Please circle the number which best describes your evaluation of the following components of the Resource Kit:

	Excellent	Good	Satisfactory	Needs Improvement
How to Use the Kit Sheet	4	3	2	1
Questioning Strategies Sheet	4	3	2	1
Artwork Reference Sneets	4	3	2	1
General Bibliography	4	3	2	1

What would you change about tnis kit? _____

_____

Do you plan a follow-up museum visit to view the artwork firsthand? ____Yes ____No

Teacher: _____ School: _____

Please remove this page from the kit, fold, and return by mail or JCPS Pony System.

THANK YOU!

THE J.B.SPEED ART MUSEUM
2035 South Third Street
PO Box 2600
Louisville, KY 40201-2600

THE CHILD: CONCEPTS OF SELF

TABLE OF CONTENTS

Page

Preface 2

How to Use the Resource Kit 3

Questioning Strategies 4

Resources for More Questioning Strategies 6

Reference Sheets (one sheet per artwork)

The Child 7
About Early Childhood

The Sutherland Children 8
About Children at Play

Madame Dubocq and Her Four Children 9
About Siblings

The Prodigal Son 10
About Relationships with Parents

The Young Sculptor 11
About "Like Father, Like Son"

Education of the Virgin 12
About the Education of Young Women

Newsboy 13
About Children at Work

Twin Figures (Ere Ibeji) 14
About Adult Expectations

At the Falcon Inn, Waiting for the Ferry 15
About the Waiting Child

Reclining Figure: Angles 16
About the Lifelong Influence of Childhood

Glossary of Art Terms 17

Slide List / Pronunciation Guide 19

General Bibliography 20

THE CHILD: CONCEPTS OF SELF

PREFACE

The influence of childhood significantly determines life-long individual self-concepts. While scientists may debate the influence of environment versus genetic make-up in the overall developmental patterns of children, educators and psychologists of many viewpoints agree there is an adult impact which stems from childhood experiences. Children are affected both positively and negatively through their many experiences. The role of children has been in constant flux throughout history, often characterized by class values, financial opportunities, geographic location and individual family attitudes.

This Resource Kit endeavors to help educators focus on particular aspects of the development of a child's self-concept by using selected artworks from the J.B.Speed Art Museum collection as a starting point for discussion and examination of child development. With a more objective look at relationships with siblings and parents, discovery of the function of play and work in the student's life, and reflection on the expectations of others, it is hoped young people will have opportunities to discover the experiences which have and will affect choices and attitudes for the future.

HOW TO USE THE J.B. SPEED ART MUSEUM RESOURCE KIT

This Classroom Resource Kit consists of: a folder containing a sheet of 12 slides representing artworks found in the permanent collection of the J.B. Speed Art Museum, one or more evaluation sheets, and the manual which you are now reading. Within this manual, you will find:

A **preface** which briefly establishes a broad base for the kit's particular theme.

Questioning strategies which establish an interactive approach to exploring artwork.

Reference sheets (one for each artwork featured in the kit), each of which contains:

- An Explanation of Artwork Information:

SLIDE:	Identification number
ARTIST:	Name of the artist (Nationality, life dates)
TITLE:	Title of the artwork, year the work was completed ("c." before the date means "circa" or "approximate".)
MEDIUM:	Materials and surface used by the artist to create the work
SIZE:	Height and width of the artwork
ACCESSION NO.	signifies the year and sequence in which the artwork was acquired by the Museum (Example: 72.36 identifies the 36th work acquired in 1972).

  Information identifying the persons, funds or organization responsible for the Museum's acquisition of the work.

- Concise background information about:
  the specific artist or artists of the period;
  the individual artwork selected;
  how the artwork relates to the theme of the resource kit.

- Sample questions to help initiate classroom discussion.

- Sample artwork reference for comparison/contrast. An asterisk (*) signifies a reproduction of this artwork can be found in one of the written resources listed at the bottom of that page. Where no notation is given, the artwork can be found in one of the major art history textbooks cited in the general bibliography.

- Two or more written resources which provide additional information.

A **glossary** which defines art terms that may be unfamiliar.

A **list of slides** provided in the kit with a **pronunciation guide** to the names of certain artists represented in the kit.

A **general bibliography** for the specific theme of the kit.

(Note: On occasion individual artworks are on loan to other museums or unavailable due to conservation. If planning a follow-up tour and study visit at the Museum based on this resource kit, notify the Tour Coordinator of the specific resource kit or slides being referenced and the Education Department will be able to identify any works not available at the time of your visit.)

You may obtain a list of Names/Addresses/Phone Numbers for institutions from which slides or reproductions of major artworks can be ordered by contacting the Associate Curator of Education, School Programs at The J.B. Speed Art Museum.

QUESTIONING STRATEGIES

This section is designed to stimulate visual skills, define vocabulary, encourage discussion and to promote higher-level thinking skills by providing a framework of progressive questioning strategies. These questions can be used with any image and should aid in adapting the various artworks to a wide variety of subject matter. Resources for additional questioning methods follows this section for further development of questioning strategies and thinking skills.

QUESTIONS THAT DESCRIBE: These questions help to clarify WHAT makes a work of art.

- What do you see?
  Learn to distinguish between objective answers (ie. "a dog") and subjective answers (ie. "It looks like Lassie").

- Take an inventory of the work.
  List what is seen in the work and where it is located (ie. "I see a man standing by a house in the middle of a rectangular painting").

- Can you describe a part of the work without pointing to it?
  For example, "There are large, irregular blotches of red and yellow colors in the bottom left-hand corner of the work." Make language and vocabulary do the describing.

- Describe what you feel is the single most distinguishing feature of this work.
  In some works, your answer could be color, line, shapes; in other works, it may be size, mood or technique. (ie. those works that emphasize the elements and principles of design).

- What is the object made from?
  Is it an oil painting? A stone sculpture? A piece constructed from objects used in daily life, such as plastic containers? How do you think this piece would be different if made out of different materials? For example, oil painting will tend to have a glossy sheen and can enable the artist to depict small details accurately, if desired.

QUESTIONS THAT ANALYZE: These questions look at the components of HOW a work is organized.

- Can you find lines in the work?
  Do the lines form shapes? Do they lead or direct to one particular part of the work?
  Are they curved or zig-zag lines?

- What sort of colors are used?
  Can you name the main colors? Are they grouped together or organized in some way?
  Are they mainly bright or dull colors?

- Is there a "mood" to the work?
  Is the work dark and somber overall? Or generally light? Can you locate a source of light?

- Do the objects appear to have volume or look three-dimensional?
  If the surface of the work is flat, how has the artist made the objects look full and real? (Through shading and outline?) If a sculpture, how does the form reflect light? Are there shadows?
  Can you look around it? Can you look through parts of it?

- Can you see into the distance of the work?
  Is there a horizon line? Do parts of the work help to lead the eye into the background or distance?
  Do some of the objects seem to fade into the distance or is most of the work up front in the foreground?

- What is the surface of the work like?
  Is it smooth and glossy? Or is the texture of the surface rough? If the surface is smooth, are there implied textures such as velvet, grass, tree bark?

QUESTIONS THAT INTERPRET: These questions address possible meanings of the work.

- Using what has been learned from the two previous sections ("Questions That Describe" and "Questions that Analyze") discuss **ideas** that might be suggested by the title or by other elements such as shape, color, or texture.

  For example, the painting entitled ***Vietnam*** by Robert Goodnough might reflect the idea of war. Discuss how this can be described in the work.

- What do you think the artist's intent for this work was? Is it clear? Can a viewer know what the artist's intent is?

- Educators might research some of the contextual background or period style of an artwork and have students discuss how the work reflects a particular time period.

  For example, the tapestry by Philippe Behagle ***Louis XIV Vanquishes Evil*** can be also discussed on several levels—French Baroque or Aristocratic Baroque style, use of classical mythology for political propaganda etc.

- Why is the work organized in this way? Can we learn something of the artist's intentions?

QUESTIONS THAT EVALUATE: These questions explore the quality of the work.

- How did the artist come to the decisions he made in creating the artwork? Would you have made the same decisions?

- Did the artist want the viewer to be impressed?

- Did the artist involve you, the viewer, in the artwork?

- Do all the parts of the composition work together as a whole?

- Does the artwork communicate a major idea or emotional response? Does the artwork need to communicate ideas or feelings for you to appreciate it?

RESOURCES FOR MORE QUESTIONING STRATEGIES

Bloom, Benjamin S., Editor. ***Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook I: Cognitive Domain.*** New York: David McKay Company, 1956.

This handbook provides for the classification of cognitive educational goals: knowledge, comprehension, application, analysis, synthesis, and evaluation. This model is intended to be a classification of student behaviors which represent the intended outcomes of the educational processes. The learning that takes place is hierarchial, starting with the simple processes and advancing to the complex processes.

Dobbs, Stephen Mark. ***The DBAE Handbook: An Overview of Discipline Based Art Education.*** Santa Monica, CA: The Getty Center for Education in the Arts, 1992.

An examination of elements and implementation strategies for Discipline Based Art Education. The Appendixes section provides concise descriptions of the study approaches of DBAE, aesthetic scanning, Edmund Feldman and Gene Mittler.

Feldman, Edmund Burke. ***Varieties of Visual Experience.*** 3rd ed. New York: Harry N. Abrams, 1987.

Chapter sixteen deals with Feldman's Critical Approach model of art criticism. Description, Formal Analysis, Interpretation, and Evaluation/Judgment are the four stages of "Art-critical performance." The systematic stages build upon each other, thus allowing the student to gain an appreciation of art while taking the role of a critic.

Hamblen, Karen A. "An Art Criticism Questioning Strategy Within the Framework of Bloom's Taxonomy." ***Studies in Art Education,*** 1984 (26), pp. 41-50.

The FASE (Factual, Analytical, Synthesis, Evaluative) model incorporates Bloom's Taxonomy and leads into the development of the questioning strategies. This model offers elaborations and clarifications based upon Feldman's Critical Approach model and it offers the reader questioning examples which integrate the two art criticism theories.

Krathwol, David R., Benjamin S. Bloom, and Bertram B. Masia. ***Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook II: Affective Domain.*** New York: David McKay Company, 1964.

This handbook deals with the affective domain or the development of interests, commitments, emotions, values, attitudes, and appreciations. The classifications of the affective domain are: receiving, responding, valuing, conceptualizing, organizing, and characterizing on a value complex. This book provides the reader with the necessary information to develop questioning strategies and objectives which correspond to the affective domain's educational goals.

RESOURCE KIT
SUBJECT: THE CHILD: CONCEPTS OF SELF

SLIDE: #1
ARTIST: Mary Cassatt (American, 1845-1926)
TITLE: ***The Child***, 1905
MEDIUM: Oil on Canvas
SIZE: Height, 28 in.; width, 21 1/2 in.
ACCESSION NO. 64.22
Gift of Mrs. Blakemore Wheeler

ABOUT THE ARTIST: A member of a very close-knit family, Mary Cassatt lived in France as a child and became acquainted with great museums and galleries. After returning to America, she passionately pursued artwork as a teenager at the Pennsylvania Academy of Fine Arts. Although her father had initial misgivings, her parents supported her desire to travel to Europe to view first-hand the master artwork she so admired. Cassatt settled in Paris and her work was accepted by the Paris Salon, the most important place to show work as a professional. Edgar Degas, after seeing Cassatt's work, invited her to join the newly organized Independents, later known as the Impressionists. As the first and only American in this group, she supported their beliefs that juries should not determine the selection of artwork shown. Mary Cassatt's fresh colors and spatial elements were influenced by Japanese prints and, guided by Degas, she became known for her paintings, pastels and prints showing family members. She later became interested in depicting women and children, carefully observing the true anatomy and body proportions of developing children while emphasizing the relationship between mother and child. Although cataracts blurred her vision late in life, she continued to influence the selections of artwork by American collectors.

ABOUT THE ARTWORK: Having already completed a mural on the theme ***Modern Women*** for the Columbian Exposition in 1893, Mary Cassatt began work on a mural for the State House in Harrisburg, Pennsylvania. She quickly withdrew when she learned of the graft surrounding the competition. ***The Child*** served as a study for one of the mural tondos and shows Cassatt's interest at the turn of the century, not only in mother/child relationships, but in the subject of the child alone. The standing baby of about seven months is an example of the spontaneity and immediacy of the moment so characteristic of Mary Cassatt. Her Impressionistic palette and fluid brushwork illuminate the texture of the flesh. The charming awkward pose and restraint in expression and gesture add subtleties to her depiction of this child. She used a specific directional gaze and usually the face was more highly finished than the body. Cassatt placed the child in a chair, allowing the chair to echo the curves of the child's body. She chose her models carefully, initially painting her nieces and nephews, but later selecting children from surrounding villages.

ABOUT EARLY CHILDHOOD. The nineteenth century has been called "the century of the child" and with this emphasis it may have been natural for Mary Cassatt to turn to painting children. Although she had no children of her own, she was certainly influenced by the nieces and nephews who visited her in Paris. She recorded special moments in the early childhood years, moments of quiet play, bathtime, the intimate link between mother and child or a treasured time listening to a story by a grandmother. Cassatt showed the individual personality of each child with a unique gesture, slight pout of discontent or a sleepy pose. Her notation of unspoken communication by touch and caress was made with a deft brushstroke. And the calm and safety felt by the child with its mother communicates to Mary Cassatt's viewer through the artwork.

SAMPLE QUESTIONS:
What is your earliest childhood memory? Which activities with your mother formed the warmest memories?

FOR COMPARISON/CONTRAST: Mary Cassatt, ***The Bath,*** 1891-1892.*

ADDITIONAL RESOURCES:
Brown, J. Carter. ***Mary Cassatt***. Washington D.C.: Smithsonian Institution Press, 1970.
Mathews, Nancy Mowll. ***Mary Cassatt***. New York: Harry N. Abrams, 1987.*

RESOURCE KIT
SUBJECT: THE CHILD: CONCEPTS OF SELF

SLIDE: #2
ARTIST: Attributed to Charles Landseer (British, 1799-1879)
TITLE: ***The Sutherland Children***
MEDIUM: Oil on Canvas
SIZE: Height, 23 3/4 in.; width, 19 3/4 in.
ACCESSION NO. 64.31.6
Bequest of Mrs. Blakemore Wheeler

ABOUT THE ARTIST: As the second son of John Landseer, a noted engraver, Charles Landseer was a part of a family recognized for the pursuit of careers in art. His well-known younger brother Edwin concentrated on animal studies, but the artworks of Charles featured genre and semi-historical subjects. Although both brothers painted the sporting pictures favored at the time, Charles paid particular attention to the execution of his figures, carefully costuming and accessorizing them rather than concentrating on dramatic effects. He served as Keeper of the Royal Academy for twenty-two years with responsibilities for all household supervision. A regular contributor to the exhibitions of the Royal Academy, he had three paintings in the Academy gallery at the age of eighty. He left funds in his will to found Landseer Scholarships for art students in need of assistance.

ABOUT THE ARTWORK: This sentimental scene of children at play with their pets typifies a genre scene of everyday life represented in art from this time period in Britain. The children of the Duke of Sutherland, Lady Evelyn Leveson Gower and her brother, the Marquess of Stafford are pictured in the park of Dunrobin Castle, Scotland. Included in the painting are several dogs, the children's pets. Landseer included an often painted sporting dog, the Scottish hound, along with a terrier-like dog and a spaniel. The spaniel sits before the young girl begging for attention. The young boy wears a kilt and has his arm around the brown dog. The inclusion of a flower-crowned fawn being fed a tendril of ivy by the young girl represents the deer kept in the parks of this time. Behind the children is shown a scene of a white castle against a pale blue mountain.

ABOUT CHILDREN AT PLAY: Children have been represented in artworks from the time of ancient Egypt and Greece. This lighthearted nineteenth century painting is an example of children's portraits being commissioned by a wealthy noble of this period. In this romantic era, it was quite common to paint children or adults in a favorite park setting with a faithful dog. These children help to show the leisure available to children of this class. An American painter, Winslow Homer, also showed children at play. Though his paintings were not portraits of the children of the wealthy, he nevertheless demonstrated the joy of children fishing on a lake, sailing on a boat or playing in a meadow.

SAMPLE QUESTIONS:
What special part or role does your pet play in your life?
What pastimes do you most enjoy when you have time to play?

FOR COMPARISON/CONTRAST: Winslow Homer, ***Snap the Whip,*** 1872.*

ADDITIONAL RESOURCES:
The Art Journal. January 1879.
Wildmuding, John. ***Winslow Homer.*** New York: Praeger, 1972.*

RESOURCE KIT
SUBJECT: THE CHILD: CONCEPTS OF SELF

SLIDE: #3
ARTIST: James Peale (American, 1749-1831)
TITLE: ***Madame Dubocq and Her Four Children,*** 1807
MEDIUM: Oil on Canvas
SIZE: Height, 51 in.; width 41 in.
ACCESSION NO. 32.29.1
Gift of Mrs. Aglae Kent Bixby

ABOUT THE ARTIST: A member of a family which included four generations of painters, James was the younger brother of the American portrait painter, Charles Wilson Peale. Beginning as his brother's helper in the saddlery business as a boy, he continued a close relationship with his brother upon Charles' return from studying art with Benjamin West in London. James began painting also, working with his brother on portraits of historic figures such as George Washington. It became difficult at times to distinguish the work of one brother from another, especially later when other members of the Peale family would make copies of each other's work. James Peale's work is distinctive from that of Charles in that he painted a more stylized mouth and his sitters held a more rigid, upright pose. There also seems to be a certain romanticism which is absent from the work of Charles Peale. James, who had fought with the Continental Army in the Revolutionary War, divided the family business with Charles, concentrating primarily on miniature painting, while his brother worked on oil portraits. James Peale's work included a few historical paintings, along with portraits, landscapes and the still lifes which he produced once his sight began to fail.

ABOUT THE ARTWORK: Donated by the great-granddaughter of Madame Dubocq, this James Peale portrait of four children and their mother reflects the importance of portraiture before the advent of photography. Madame Dubocq was the daughter of Count Trochon Lorriere of Nantes, France. She married William Dubocq after her first husband and infant were killed in a San Domingo uprising. The Dubocqs lived in Haiti until an uprising there forced them to leave, moving first to Pennsylvania and then to Kentucky. The children in the painting are Irenee (age seven), Marie Aglae (age five), Marie Lucille Delphine (age three) and sitting in Mrs. Dubocq's lap, Alphonse (age eighteen months). Two other children were born to the Dubocqs after this portrait was painted. Although the portrait was previously attributed to Rembrandt Peale, the son of Charles Peale, James Peale's signature "I.P." was found after the artwork was cleaned in 1947.

ABOUT SIBLINGS: This portrait is an example of James Peale's ability to portray sibling similarities with a delicate, pensive touch. The children, finely dressed for the portrait, reflect their mother's classic lines and features in a neoclassic format which was favored at the time. It was not uncommon for children of this period to die before reaching adulthood and Alphonse lived only to be five years old. Brothers Charles and James Peale established a family love for painting which would continue for generations to come, with their sons, daughters and grandchildren carrying on the painting tradition. Charles even named his sons after famous master artists: Raphael, Rembrandt, Titian and Rubens. Charles and James were known to feel comfortable touching up each other's artwork or working together on one painting. Each brother, however eventually found a painting style to which he was best suited.

SAMPLE QUESTIONS:
What physical features do you share in common with your brothers and sisters which are unique to your family?
What activities are enjoyed together by your family?

FOR COMPARISON/CONTRAST: John Singer Sargent, ***The Daughters of Edward Darley Boit,*** 1882.

ADDITIONAL RESOURCE:
Elam, Charles H. Ed. ***The Peale Family: Three Generations of American Artists.*** Detroit: The Detroit Institute of Arts, 1967.

RESOURCE KIT
SUBJECT: THE CHILD: CONCEPTS OF SELF

SLIDE: #4
ARTIST: George Grey Barnard (British, 1863-1938)
TITLE: ***The Prodigal Son,*** 1904
MEDIUM: Marble
SIZE: Height, 81 1/4 in.; width, 54 in.; depth, 60 1/2 in.
ACCESSION NO. 39.19
Gift of Mr. and Mrs. R. S. Reynolds

ABOUT THE ARTIST: Known as a nineteenth century American sculptor and an avid collector and preservationist of Medieval art, George Grey Barnard began as a young struggling artist in Chicago and later Paris. At the age of thirty-one his work became publicly acknowledged when he exhibited six sculptures at the Paris Salon. Upon his return to the United States he became an instructor of sculpture at the Art Students League in New York City. Barnard has received credit for helping to introduce Gothic and Romanesque art to American museum patrons. During his early days in France, Medieval art sparked an enthusiasm which would lead him to scour the countryside looking for abandoned sculptures and artworks. Sometimes walking, sometimes riding a bicycle, he made wonderful discoveries. He once remarked, "I chanced to take up this work at a time when France was so interested in modernity that she had forgotten her glorious past." He gradually acquired a collection he called The Cloisters which, supported by John D. Rockefeller, became a rich part of The Metropolitan Museum of Art, New York City, and was later installed at Fort Tryon Park.

ABOUT THE ARTWORK: ***The Prodigal Son*** was originally one part of an extensive grouping of thirty-four sculptures Barnard planned for a commission for the Capital Building at Harrisburg, Pennsylvania. Returning to France to seek out experienced stonecutters and craftsmen, Barnard modeled each of his sculptures separately. ***The Prodigal Son*** relates very closely to Michelangelo's style of working both in its emergence from the block and in its facial study, reinforcing Barnard's admiration for Michelangelo and Rodin. This sculpture reflects his belief that a sculptor should work with his own hands and "a patient Gothic chisel" in a direct carving technique, rather than to turn the majority of the work over to assistants who would enlarge works from clay or plaster molds.

ABOUT RELATIONSHIPS WITH PARENTS: The prodigal son is the most often represented Biblical parable in art. This is the story of a son who left home and squandered his share of the family estate and a father who joyfully received him back into the family and forgave him. The father tells the indignant older son, "Your brother was dead and has come back to life, was lost and is found." This story of a forgiving parent was used as early as the thirteenth century in the stained glass of French cathedrals. The powerful moment of reunion and reconciliation shows the father clasping his kneeling son in a forgiving embrace while the son, with eyes closed, reaches upward for his father's pardon.

SAMPLE QUESTIONS:
When do you feel estranged from your parents? When do you feel the closest to them? In what ways does the parent/child relationship change over time?

FOR COMPARISON/CONTRAST: Slide #5, Flemish, ***The Prodigal Son*** (Tapestry), The J.B.Speed Art Museum Collection (To learn more about this work, refer to the classroom Resource Kit entitled ***Materials and Techniques of Art***).

ADDITIONAL RESOURCE:
Dodd, Loring Holmes, ***Golden Moments in American Sculpture.*** Cambridge: Dresser, Chapman and Grimes, 1967.

RESOURCE KIT
SUBJECT: THE CHILD: CONCEPTS OF SELF

SLIDE #6
ARTIST: Jean Honore Fragonard (French, 1732-1806)
TITLE: ***The Young Sculptor***
MEDIUM: Oil on Canvas
SIZE: Height, 13 in.; width, 9 7/8 in.
ACCESSION NO. 61.9
Gift of Mrs. Blakemore Wheeler

ABOUT THE ARTIST: Born in Grasse, the son of a glovemaker's assistant, Jean Honore Fragonard apprenticed first with a lawyer, then with Boucher, the First Painter to the King, then with Chardin, helping to make up the palette of this genre and still life painter. Returning as an apprentice to the studio of Boucher, he developed a free, expressive line and a love of color. Fragonard began as an historical painter, encouraged by Boucher to enter and then winning the Prix de Rome at the age of twenty in Paris. He studied in the Louvre and was influenced by the sculptors in his study group. During his trip to Rome he began to execute decorative landscapes. At the height of his success, he received commissions from such distinguished patrons as Mme. du Barry, painting sensuous subject matter, much sought after by eighteenth century society. The color in his Rococo paintings contains a fresh openness in his pleasure-loving subject matter. While many facts are still unknown about this painter, his doting mothers, quaint children and happy family scenes depict a certain charm and admiration for the joys of the home, which appealed to a different public. Following the overthrow of the monarchy and the French Revolution, Fragonard's popularity waned and though he spent a short time on a commission to establish the National Collections of the Louvre, he later was asked to step down and died in poverty.

ABOUT THE ARTWORK: Fragonard rarely dated his work, but ***The Young Sculptor*** is typical of the family life he portrayed. Young families in these works exhibit a love of children; parents are shown in scenes preparing a meal for the children or teaching their children to read. He is known for his red chalk drawings which further explore this subject, although his drawings sometimes followed his paintings rather than preceded them. Intimate in scale, this spontaneous painting shows a sculptor in a twisted pose working on a marble bust, with his wife, as the model, busy nursing a child. With a simplification and naturalness, Fragonard paints a young boy at his father's feet looking up in admiration while attempting a drawing of his father. The painting is filled with movement and life, with a characteristic harmony of color and round volumes of the figure, seen also in his cupids of other artwork. The happy family scene and adoration of the small boy for his father has a lightness of spirit and respect for the family unit.

ABOUT "LIKE FATHER, LIKE SON": It was common for centuries for a son to follow in the career footsteps of his father, not just because of a natural inclination to the field of work, but because the social status of the child provided few new or varied occupational opportunities. Artisans and craftsmen included their children in their studio work, but also apprenticed the children of other families as well. While Jean Honore Fragonard did not come from an artistic family, the artistic tradition would subsequently follow him as his son Evariste became a painter and sculptor and his great-grandson Antonin Oscar was also a sculptor.

SAMPLE QUESTIONS:
Have you ever wished to follow in the careers of either of your parents? What aspect of their occupation attracted you, admiration for their work or admiration of them?

FOR COMPARISON/CONTRAST: Jean Honore Fragonard, ***Joash and Joad.****

ADDITIONAL RESOURCES:
Ashton, Dore. ***Fragonard in the Universe of Painting.*** Washington D.C.: Smithsonian Institute Press, 1988.*
Cuzin, Jean-Pierre. ***Jean Honore Fragonard: Life and Work.*** New York: Harry N. Abrams, 1988.

RESOURCE KIT
SUBJECT: THE CHILD: CONCEPTS OF SELF

SLIDE: #7
ARTIST: Charles-Antoine Coypel (French, 1694-1752)
TITLE: ***Education of the Virgin***
MEDIUM: Oil on Canvas
SIZE: Height, 36 1/4 in.; width, 29 in.
ACCESSION NO. 82.11
Gift of Dr. and Mrs. Irvin Abell, Jr.

ABOUT THE ARTIST: Charles-Antoine Coypel characterized the Louis XV period in his paintings, emphasizing expressive qualities such as metaphor, comparison and explicit and implied description very similar to that which he used as a literary author. He had a fascination for the theater which is evident in the dramatic, staged characterizations in his artwork. He even wrote comedies which were performed before the King. He is further known for his cartoons for tapestries such as ***Don Quixote.*** Coypel was very active in the court, becoming First Painter to the Duc d' Orleans, then Keeper of Louis XV's artworks and finally First Painter to the King and Director of the Royal Academy. Charles was most influential as an administrator, teacher and critic of the Academy. Supported by the royal family, he lived in apartments in the Louvre for thirty years until his death.

ABOUT THE ARTWORK: This depiction of ***The Education of the Virgin*** shows the Virgin Mary sitting closely beside her mother Anne, listening attentively. The adoration of the daughter for her mother is evident. Light cascades over the Virgin Mary as she gazes upward with the painting showing a poignant feeling of tenderness between the two characters. This painting, which includes rich draperies and high-charged emotion, is further dramatized by a light/dark (chiaroscuro) used in the artwork. The theme of ***The Education of the Virgin*** became popular in the sixteenth century and continued as a subject after the Counter Reformation, even though the Church disapproved of its apocryphal source.

ABOUT THE EDUCATION OF WOMEN: In some scenes associated with this theme the Virgin Mary is seen teaching her young friends, but most often she can be found learning to read from her mother. Indeed, home education was the common road to knowledge for young women. Even though early history chronicles a strict split in educational practices for men and women, women scholars and writers did exist, as evidenced by the Greek poet Sappho, c. 620 B.C. These educated women were usually members of wealthy families and were tutored at home. By the middle ages some girls' schools had been established at convents. The earliest coeducation began in sixteenth century Germany. The formal education of women originates in modern history. An education equivalent to men was not guaranteed until the nineteenth amendment to the United States Constitution.

SAMPLE QUESTIONS:
How do educational practices for women differ from one area of the world to another? How have vocational/career choices for women changed over the last fifty years? Would you like to be educated at home? (Explain the reason for your answer.)

FOR COMPARISON/CONTRAST: Eugene Delacroix, ***Education of the Virgin,*** 1842.*

ADDITIONAL RESOURCES:
Huygne, René. ***Delacroix.*** London: Thames and Hudson, 1963.*
Shane, H.O. Ed. ***United States and International Education.*** Chicago: University of Chicago Press, 1969.

RESOURCE KIT
SUBJECT: THE CHILD: CONCEPTS OF SELF

SLIDE: #8
ARTIST: Aurelius 0. Revenaugh (American, 1840-1908)
TITLE: ***Newsboy***
MEDIUM: Oil on Canvas
SIZE: Height, 43 in.; width, 27 in.
ACCESSION NO. 39.22.7
Gift of Mrs. Silas Starr

ABOUT THE ARTIST: Having first pursued a career in medicine through the University of Michigan in Ann Arbor, Aurelius Revenaugh enlisted in the signal corps of the Union Army and served under General Sherman during the Civil War. Following the conclusion of the war, he returned to Ann Arbor and briefly studied art in Detroit. He became a portrait painter and at the age of forty-six moved his family to Louisville, Kentucky where he set up an art studio. He painted the portraits of many of the judges of the Court of Appeals. While oil portraits were his specialty, he also enjoyed making violins. He died in Louisville at the age of sixty-eight.

ABOUT THE ARTWORK: Aurelius Revenaugh chose a subject for this painting which was also used by his contemporaries in New York, John George Brown and Lemuel Wilmuth. Placed in heavily falling snow, the newsboy stands in downtown Louisville, gloveless against the storm selling the *Courier-Journal* newspaper to those who pass by the street corner. While some artists chose to romanticize the newsboy, showing him with his hand cupped around his mouth shouting for attention, Revenaugh selected a sympathetic, noble pose with the young boy gazing off into the distance. The position of the nineteenth century newsboy coincided with the founding of several New York City newspapers which aggressively competed for business during the 1830s. The newsboy system offered an alternative for the consumer to purchasing papers over the counter or expensive home subscriptions.

ABOUT CHILDREN AT WORK: Before legislation and social services were established to protect children's rights, it was not uncommon for children to work long hours at menial positions to help support their family or themselves. The newsboy position was often filled with hardships, poverty and the dangers of working and living .on the city streets. Puritanical community leaders cooperated with employers in dispelling the idleness of children through employment. Illiteracy and impoverishment were standard for preadolescents working in mining and industry as well as humble urban positions. Their conditions were not regarded as a social problem until the nineteenth century when gradually, legislation addressed their plight. By this time twenty percent of American children between the ages of ten and sixteen were gainfully employed. In 1842, Massachusetts limited children under the age of twelve to a ten-hour workday. By 1878, a minimum working age of ten years was established. And in 1924 Congress amended the Constitution to limit and regulate the labor of persons under the age of eighteen.

SAMPLE QUESTIONS:
How has the role and contribution of the child to the family changed? What are the advantages and disadvantages of child protection laws?

FOR COMPARISON/CONTRAST: John George Brown, ***Tuckered Out - The Shoeshine Boy,*** c. 1890.*

ADDITIONAL RESOURCE:
Williams, Hermann Warner Jr. ***Mirror to the American Past: A Survey of American Genre Painting, 1750-1990.*** Greenwich, Conn.: New York Graphic Society, 1973.*

RESOURCE KIT
SUBJECT: THE CHILD: CONCEPTS OF SELF

SLIDE: #9
ARTIST: Yoruba, Nigeria (African, 19th Century)
TITLE: ***Twin Figures (Ere Ibeji)***
MEDIUM: Wood, Indigo, Ceramic Beads, Leather and Cowrie Shells
SIZE: Male: Height, 11 1/4 in.; Female: Height, 11 in.
ACCESSION NO. 63.3.1 and 2
Anonymous Gift

ABOUT THE ARTIST: Yoruban artwork is uniquely African in character exhibiting little European influence. African art, as a whole, functions for a specific ceremonial, ritualistic or decorative purpose. While African artwork may repeatedly reproduce a recognizable form, individual originality and creative decision-making are evident in each artwork. Works are not identified by a signature as the object's importance lies with its function rather than as an artwork. However, the limitations imposed by the form allows the documentation of personal style to be established for some Yoruban artists. Within a structured convention there is an extraordinary range of expression. Sculptors would usually use an adze-like tool with a thin arched blade to chop out sculpture rather than to carve the form, giving the sculpture a very sharp, angular surface. The Yoruba tribe is particularly known for wooden carvings, producing many special articles for ritual and ceremonial occasions.

ABOUT THE ARTWORK: The Yoruba have one of the highest rates of twin births in the world. This occurrence was thought to bring good fortune to the families of twins and eventually became the origin of this sculpture which supports tradition. In the event of the death of a twin, the mother would commission a sculptor to carve a figure (ibeji) to honor the memory and to hold the soul of a deceased twin. If both twins died, then two figures were carved. While these carved wooden ibeji figures may not be an original pair, they can be identified as uniquely Yoruban by the three lines carved into their cheeks. One figure has extensive areas of indigo dye over the braided crest of the hair and both figures are decorated with ceramic beads and leather. Most often these carved pairs include one female and one male, although occasionally ibeji figures are the same sex. Regardless of the artist, ibeji figures retain a size nearing ten inches and are fairly consistent in posture.

ABOUT ADULT EXPECTATIONS: Thinking the spirit-gods had taken away one or both of the twins because they didn't like the family, the mother believed the image of the ibeji would bring back the spirit of the child. The mother was expected to care for, wash, decorate and "feed" the ibeji figure. Thus the deities would be appeased. The decorations on the figure show the representational care given to the figure as if it were a living child. Once the mother was no longer able to fulfill the responsibility of caring for the ibeji, the surviving twin was expected to continue the care throughout the rest of his life. Other cultures, such as Native Americans, have created images which serve to remind the child of his spirit before birth. The beaded turtle amulet was prominent in the culture of the Plains tribes. It contained a small piece of the umbilical cord and was carried throughout the individual's life.

SAMPLE QUESTIONS:
What are some of your parent's expectations in your care of younger brothers and sisters? What are your parent's expectations for you for the future?

FOR COMPARISON/CONTRAST: Slide #10, Cheyenne, ***Turtle Navel Amulet*** (attached to beaded cradle), c. 1900, The J.B.Speed Art Museum Collection.

ADDITIONAL RESOURCES:
Fagg, William. ***Nigerian Images.*** London: Lund, Humphries and Co. Ltd, 1963.
Loney, Glenn M. "An African Cult of Lucky Twins," ***Smithsonian,*** January 1974.

RESOURCE KIT
SUBJECT: THE CHILD: CONCEPTS OF SELF

SLIDE: #11
ARTIST: James Joseph Tissot (French, 1836-1902)
TITLE: ***At the Falcon Inn, Waiting for the Ferry,*** 1874
MEDIUM: Oil on Canvas
SIZE: Height, 26 in.; width 38 in.
ACCESSION NO. 63.41
Gift of Mrs. Blakemore Wheeler

ABOUT THE ARTIST: Acting as a mirror for the Victorian age of society, James Joseph Tissot took great care to document period costumes and the environment of the newly-rich middle class. As a chronicle of the nineteenth century, his artwork maintained a conservative approach, carefully conforming to the academic view, with a minor interest in Japanese art and Impressionism. Abandoning his early subjects of medieval life, he concentrated on scenes with an underlying tension and compositions influenced by photography. By the late 1870s, Tissot seems to have used photographs of backgrounds and models posed in position as a compositional technique, later repeating the scenes and characters in different paintings and etchings. He additionally kept a photographic record for further studies. As a respectable gentleman, his one defiant act toward Victorian morality was an association with Kathleen Newton, his English mistress. This happy period in his life was the inspiration for many of his domestic settings of Kathleen, her daughter Viola, son Cecil and niece Lilian Hervey. The charm and individuality of Tissot's artwork has been reappraised with new enthusiasm in recent years.

ABOUT THE ARTWORK: Tissot was born in the seaport town of Nantes, France and the familiar childhood backdrop of harbor settings was used frequently by Tissot. He accurately detailed the docks and wharves of the Thames River along with the architecture of the Falcon Inn, Gravesend, in the East End of London. Using a theatrical composition, this artwork shows the inclusion of two particular dramatic elements repeatedly used by Tissot: flags and a striped woman's dress. The edge of the chair in this composition is abruptly cut off just as it was in his early portraiture settings. The model in the striped dress used for ***At the Falcon Inn, Waiting for the Ferry*** appears to be the same model used in two of Tissot's well-known artworks, ***The Ball on Shipboard,*** c. 1874 and ***London Visitors,*** c. 1874. Tissot would repeat this harbor background scene at least two more times in 1878, this time including a photographic image of Kathleen Newton, her niece and son.

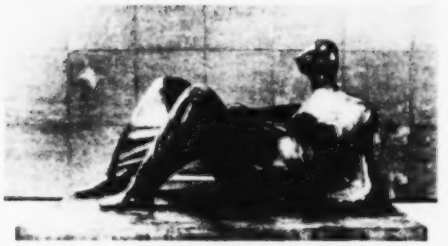
ABOUT THE WAITING CHILD: Tissot often used a narrative format in his artwork in which he introduced a child as a part of the story. The relationship of the child to the adults in the painting is not always clearly established, but seems to play a supporting role. The children are often portrayed as bored, restive or listless. While there is sometimes a mood of expectancy in a Tissot painting such as ***Hide and Seek,*** c. 1880-1882 as the children engage in play, more often the children in his paintings seem to be whiling away their time waiting under an adult's distracted constraints. The children are carefully dressed, yet fidget, slump and gaze in anticipation of better events to come.

SAMPLE QUESTIONS:
Are the children in Tissot's pictures bored because they are posing for the artwork or for some other reason?
What particular events can you recall which have required you to wait upon an adult's schedule or plans?

FOR COMPARISON/CONTRAST: James Joseph Tissot, ***Quiet,*** c. 1881.*

ADDITIONAL RESOURCES:
Wentworth, Michael. ***James Tissot.*** Oxford: Clarendon Press, 1984.*
Wood, Christopher. ***Tissot.*** London: Weidenfeld and Nicolson, 1986.*

RESOURCE KIT
SUBJECT: THE CHILD: CONCEPTS OF SELF



SLIDE: #12
ARTIST: Henry Moore (British, 1898-1986)
TITLE: ***Reclining Figure: Angles,*** 1979
MEDIUM: Bronze. Cast No. 8 of an Edition of 9
SIZE: Length, 86 in.; depth, 62 in.
ACCESSION NO. 81.21
Gift of Sara Shallenberger Brown in memory of W.L. Lyons Brown

ABOUT THE ARTIST: Born near the turn of the century, Henry Moore was the seventh of eight children from Yorkshire, England. He recalled his childhood as being filled with warmth, happiness and encouragement. Although Moore would eventually attend art school after his service in World War I, he initially entered the teaching profession. He enjoyed "museuming" in London and especially admired the Aztec sculpture of the British Museum. Early critics did not see natural beauty in Moore's sculptures, but gradually he became highly acclaimed. He liked working out of doors, setting his sculptures directly on the landscape behind his home where he found principles of form in natural objects.

ABOUT THE ARTWORK: For Henry Moore, the reclining figure became an "absolute passion. I wake up in the morning and there they are, day after day, until I do something about it." Moore's first reclining figure in 1924 was a male, but since then female figures dominated his landscape-like sculpture. Over 250 of his subsequent sculptures were human figures in repose. His working knowledge of ancient through European, Oceanic and African sculpture influenced his work, especially the Mexican sculpture of the rain-god Chacmool, feeling this sculpture was "unsurpassed by any other period of stone sculpture." Ultimately, Moore seemed to find a synthesis between the contrapposto of Michelangelo and the elemental shapes of Archaic sculpture. He worked out these ideas for sculptures in plaster maquettes which he found were less constricting than working from drawings, as they allowed the sculptor to view the work from many angles and sides.

ABOUT THE LIFELONG INFLUENCE OF CHILDHOOD: Moore's childhood included a loving mother and an intelligent father who encouraged his children to pursue their education. From his father, a self-taught mining engineer, he discovered the value of learning and from his energetic mother the importance of physical stamina. Moore said, "To be a sculptor you have to have that sort of energy and that sort of stamina." While Moore might have seemed inherently influenced by his environment, he recalled Mr. Dawes, his grammar school headmaster who organized trips to the countryside where Moore had the opportunity to view both architectural church carvings and natural rock formations. By age eleven he had heard Michelangelo named the "greatest sculptor in the world" by his Sunday school teacher and he determined to be a sculptor himself. As a school boy he played a game called "piggie" which required shaping and carving a piece of wood, which when hit with a stick would jump in the air, and he liked to carve and model in clay as well. By secondary school, Moore had found a mentor in his art teacher, Alice Gostick, who with a strong art history background, would pass out art magazines for her students to read and encouraged the budding sculptor to pursue his career in art.

SAMPLE QUESTIONS:
Which teacher has influenced you the most to this point in your education? Why?
What activities outside of school do you feel are the most important influence on you?

FOR COMPARISON/CONTRAST: Toltec-Maya, ***Chacmool,*** 11-12th century.*

ADDITIONAL RESOURCES:
Rosen, Steven W. and others. ***Henry Moore: The Reclining Figure.*** Columbus: Columbus Museum Art, 1984.*
Russell, John. ***Henry Moore.*** New York: G.P. Putnam's Sons, 1968.

THE CHILD: CONCEPTS OF SELF

GLOSSARY OF ART TERMS

academic art: Art which reflects the accepted style of art produced and exhibited at schools of formal instruction such as The Royal Academies of Paris and London.

amulet: Something worn as a charm against evil or injury.

Archaic: Refers to the early phase of an artistic development; specifically applies to the span of ancient Greek art from 700 to 480 B.C., just prior to the Classical period. Archaic figures were still and formalized, gradually becoming more naturalistic.

Baroque Art: A period of European art prevalent in the seventeenth century which emphasized color and light in artwork filled with movement and emotion.

block: A compact solid material which when worked or altered from its natural state is used to create sculpture.

bust: A sculptural representation of the upper part of the human figure which includes the neck, head, part of the shoulders and chest.

cartoon: A full scale preparatory drawing for a painting, stained glass window or tapestry.

chisel: A metal tool with a cutting edge at the end of a blade used in shaping or working a solid material.

composition: The ordered arrangement of elements (color, shapes, lines, etc.) to form a coherent unity in a work of art, usually according to the principles of design.

contrapposto: Technique of rendering a human figure in a pose that shows one part of the body turned in a direction opposite that of the other (usually hips and legs one way, shoulders and chest another) — thus, a counter-positioning of the body about its central axis. Sometimes called "weight-shift," since the weight of the body tends to be thrown to one foot, creating tension on one side and relaxation on the other.

engraving: The process of incising a design into a surface to create an image; the plate is coated with ink which remains in the incised lines when the plate is wiped off.

form: An element of design that is three-dimensional and encloses volume, such as a cube, sphere, pyramid, cylinder, or free-flowing volume.

genre: The representation of ordinary scenes from everyday life.

Gothic Art: A style of art in the twelfth through fifteenth centuries which particularly emphasized religious themes and architecture.

harmony: A quality which is achieved when art elements function together in an integrated manner, supporting one another.

Impressionist Art: A style of painting begun in France emphasizing a spontaneous glimpse of the subject and the momentary effects of light on color.

jury: A committee for judging art and awarding prizes at an exhibition.

maquette: A small preliminary model for a sculpture.

miniature: A very small portrait or other painting on ivory or metal; the painting in an illuminated book or manuscript.

mural: A wall painting which is usually large in format.

Neoclassic Art: A style of art in the nineteenth century which was a reaction to Baroque Art. It reflected the culture of ancient Greece and Rome and emphasized order and simplicity.

Oceanic Art: A style of art from the geographic region of the islands of the Pacific using bright colors and characterized by totemic and mystic sculptures.

oil paint: A mixture of pigments dissolved in linseed oil which uses turpentine as a solvent.

palette: The colors which an artist selects to use on an artwork.

pastel: Powdered pigments mixed with gum and molded into sticks for drawing.

Romanesque: In Western Europe, the style of art from the mid-10th through the late 12th century. Its architectural characteristics include round arches, thick columns, heavy proportions, small windows, thick walls, and tunnel vaults.

Romantic Art: A style of art which emphasized the personal, emotional and dramatic aspects of historical or literary matter.

sculpture: A three-dimensional work of art.

spatial: An element which exists or occurs in space.

tapestry: While the term is applied to embroideries, carpets and upholstery, the term as used in this resource kit is restricted to a woven fabric, intended to serve as a wall-hanging.

texture: An element of art which refers to a surface quality. It can be either tactile or visual.

tondo: An Italian term for a circular work of art.

THE CHILD: CONCEPTS OF SELF

SLIDE LIST / PRONUNCIATION GUIDE

Slide #1 Mary Cassatt (cass - *sat*)
The Child, 1905

Slide #2 Attributed to Charles Landseer (*lan* - seer)
The Sutherland Children

Slide #3 James Peale
Madame Dubocq and Her Four Children, 1807

Slide #4 George Grey Barnard
The Prodigal Son, 1904

Slide #5 Flemish
The Prodigal Son (Tapestry), c. 1475-1485

Slide #6 Jean Honore Fragonard (zhan õ - no - *ray* fra - go - *nar*)
The Young Sculptor

Slide #7 Charles Antoine Coypel (sharl an - toe - *ahn* co - a - *pell*)
Education of the Virgin

Slide #8 Aurelius O. Revenaugh
Newsboy

Slide #9 Yoruba, Nigeria (African, 19th Century)
Twin Figures (Ere Ibeji)

Slide #10 Cheyenne
Cradle with Turtle Navel Amulet, c. 1900

Slide #11 James Joseph Tissot (tea - ssō)
At the Falcon Inn, Waiting for the Ferry, 1874

Slide #12 Henry Moore
Reclining Figure: Angles, 1979

Loading Artwork Slides: Since slides of some artwork are easily inverted or reversed, the slides in all J.B.Speed Resource Kits have been marked with a small dot. Place the carousel in front of you with number one at your right hand. When each slide is inserted into the carousel the dot should be visible and facing you.

THE CHILD: CONCEPTS OF SELF

GENERAL BIBLIOGRAPHY

Arnason, H.H. ***History of Modern Art: Painting, Sculpture, Architecture, Photography.*** New York: Harry N. Abrams, 1970.

Brommer, Gerald F. ***Discovering Art History.*** Worcester: Davis Publications, 1988.

Chipp, Herscel B. ***Theories of Modern Art.*** Los Angeles: University of California Press, 1968.

Courthion, Pierre. ***Impressionism: The Movement, The Masters, The Precursors and The Followers.*** New York: Harry N. Abrams, 1979.

Hall, James. ***Dictionary of Subjects and Symbols in Art.*** New York: Harper and Row, 1974.

Hartt, Frederick. ***Art: A History of Painting, Sculpture, Architecture.*** New York: Harry N. Abrams, 1976.

Janson, H.W. with Samuel Cauman. ***History of Art for Young People.*** New York: Harry N. Abrams, 1982.

Lowry, Bates. ***The Visual Experience.*** New York: Harry N. Abrams, 1961.

Ruskin, Ariane. ***Seventeenth and Eighteenth Century Art.*** New York: McGraw-Hill Book Company, 1969.

Seiber, Roy and Arnold Rubin. ***Sculpture of Black Africa.*** Los Angeles: L.A. County Museum of Art, 1968.